Men Who March Away

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MEN WHO MARCH AWAY

AN EXHIBITION MARKING

THE SEVENTIETH ANNIVERSARY OF

THE FIRST WORLD WAR

OCTOBER 15 - NOVEMBER 30, 1984

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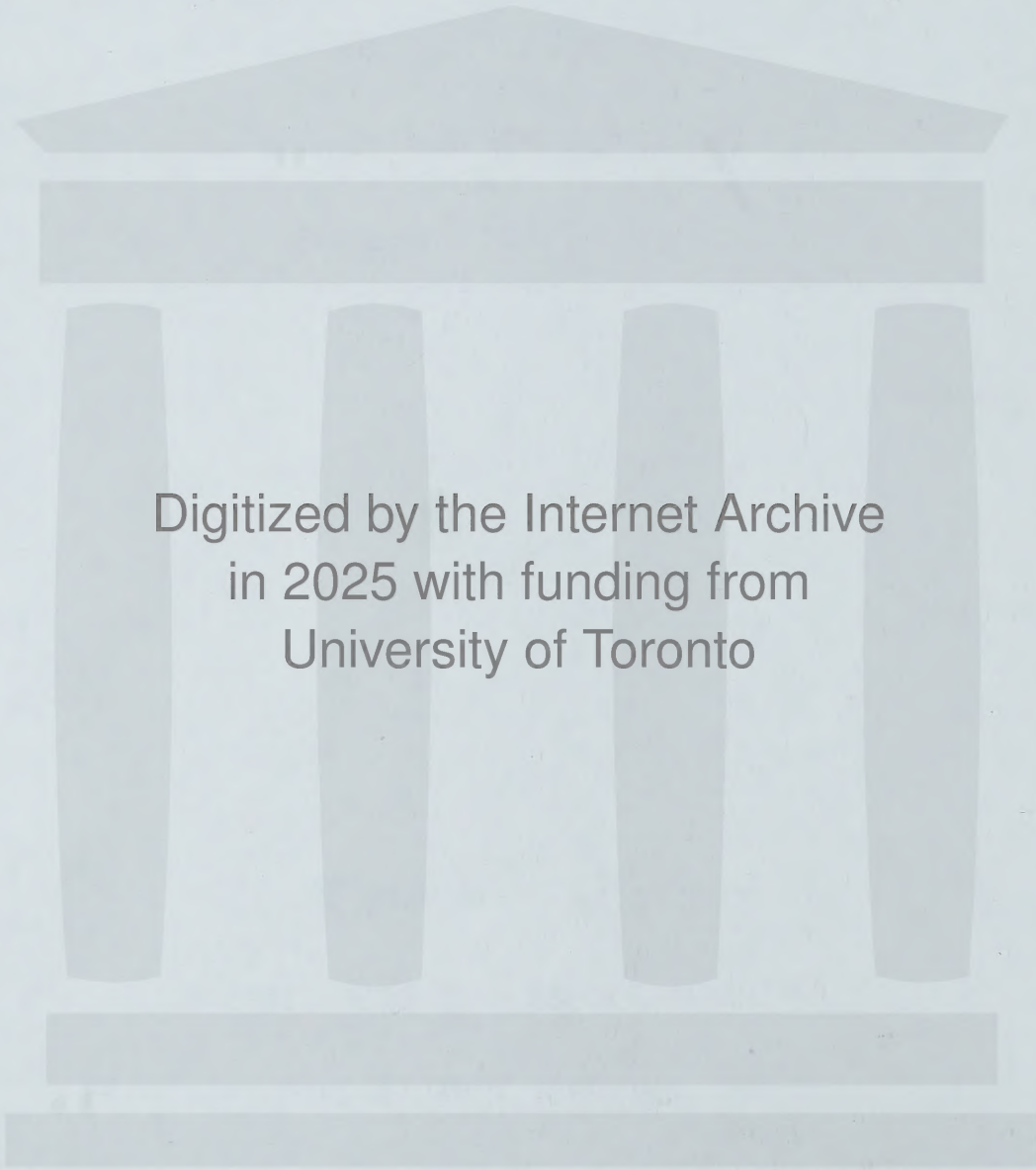
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MEN WHO MARCH AWAY

INTRODUCTION

On August 3, 1914, the British Foreign Secretary, Sir Edward Grey, made the following statement in the House of Commons: "The lamps are going out all over Europe; we shall not see them lit again in our lifetime." The following day Britain declared war on Germany in response to the latter's violation of Belgian neutrality. Grey's pronouncement was one of the few discordant notes in an otherwise tremendous outburst of intense patriotic fervour. Throughout Europe and the British Empire the war was enthusiastically welcomed. Hundreds of thousands of young men quickly answered the call for volunteers, many afraid the war would end before they could take part. Indeed, it was a widely held belief in London that the war would be "over before Christmas" and in Berlin "before the leaves fall". For some of the volunteers there was a strong belief in the righteousness of the cause; for others it was an exciting and glorious adventure. Grim reality soon altered such attitudes. During the ensuing four years of untold horror and destruction, courage and sacrifice, "we became hard, suspicious, pitiless, vicious, tough --- and that was good; for these attitudes were just what we lacked." [1] When the guns fell silent on November 11, 1918, the destruction in human terms was appalling. Over ten million men were dead: the British Empire had lost 900,000 men (including 60,000 Canadians), Germany 2 million, France 1.3 million, Russia 1.7 million and Austria-Hungary 1.2 million. And in spite of this, in spite of the terrible cost, the "war to end all wars" served in large part only as a prelude to a far greater conflict some twenty years later.

The first weeks of World War I gave the deceptive impression that the conflict was to be a war of movement. Before 1914 the dominant military philosophy was based on mobility, the spirit of the offensive, and the martial capabilities of man. Both the Germans and the French developed comprehensive plans based on these principles. The German plan of attack was embodied in the Schlieffen Plan while the French based their hopes of victory on Plan XVII. Due to a variety of circumstances however, both plans miscarried and there then followed a series of attempts by each side to outflank the others' lines, inaccurately called "the Race to the Sea". These attempts failed and by the end of October 1914 a deadlock had developed on the Western Front. The war had evolved, or devolved, into its more recognisable pattern, that of stalemate where the two opposing sides faced each other across a narrow strip of land (No man's land) in well-defended trenches stretching from the coast of Belgium to the border of Switzerland.

The armies and general staffs on both sides were taken completely by surprise by this turn of events. Their training and preparations did not equip them for trench warfare nor did they possess the necessary weapons with

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1 Remarque, Erich Maria. All Quiet on the Western Front. Boston: Little, Brown, 1929. p. 25.

which to fight it. There were no flanks to turn, only a front made "practically impenetrable by the conjunction of quick-firing weapons, wire and concrete." [2] The main task, therefore, facing the armies was to find a method of breaking through the others' defensive lines. Unfortunately, the weapons of defence were stronger than those of the offence. Both the American Civil War and the Russo-Japanese War had illustrated the defensive capabilities of the machine gun, barbed wire and trenches. The heavy casualties inflicted in these wars provided terrible examples of what modern warfare was like. In addition, the development of high explosive shells gave the defence another effective weapon. Contrary to popular belief, the machine gun was not the supreme killer of the war; it was artillery. In countless novels and memoirs the chief terror of the soldiers was shelling, both in a physical and emotional sense. The tank has often been cited as the weapon which could have won the war had it been properly utilized. While it certainly made an important contribution to victory, its technical drawbacks prevented it from being the vehicle of exploitation so badly needed.

The generals have been severely criticised for the manner in which they conducted the war and for the resulting heavy casualties. While some of the criticism is justified it should be remembered that "never before or since has so much innovation been packed into such a short space of time". [3] They were exposed to: the first air war; the first undersea war; the first war of the internal combustion engine; the first war of modern mass production; mass logistics and mass administration; the first of the two great artillery wars; and the first chemical war. There was also a proliferation of words - enlistment orders, ration books, forms, official notices and proclamations as well as government posters, leaflets and brochures.

Perhaps the greatest problem facing the generals was the difficulty in achieving quick communication. The First World War was the only war ever fought without "voice control". Once troops were committed to an attack all control was lost. With a battle frontage of several miles it was impossible to remain in contact with all the units. Telephone lines were laid but these were more often than not destroyed by shelling. Runners with messages were employed but this was an unreliable method; they could be killed or wounded, get lost, or take several hours to cross the battle zone by which time the information would have been useless. Consequently, there was very little the commanders could do to determine how well a battle was going. Successes could not be properly exploited nor could reinforcements be brought up quickly and channelled to the decisive point.

Throughout most of the war on the Western Front, Germany held the initiative. The Germans were in possession of large amounts of Belgian and French territory and it was, therefore, up to the Allies to recover it. The

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2 Terraine, John. The Smoke and the Fire. London: Sidgwick and Jackson, 1980. p. 56. Many of the ideas found in this introduction are based on this book.

3 Ibid., p. 173.

Germans, in the main, were content to let the Allies attack them. They occupied strategic positions such as high ground which commanded extensive views of the Allied lines and built strong, permanent defensive positions. As conditions became worse on the Western Front and casualties mounted at an alarming rate there was a growing demand in the Allied camp for action to be taken elsewhere to end the stalemate. Two of the most powerful voices arguing for a change in strategy were those of Winston Churchill and David Lloyd George. They strongly pushed for the establishment of a second front as a method of breaking the deadlock in France. Operations were therefore undertaken in places like the Dardanelles. But as a strategy, the second front idea was a failure. John Terraine has recently argued that the main German army was in France and that it was only in France that the war could be won or lost. Secondary fronts diverted much needed supplies of men and equipment with negligible results. Gallipoli is a case in point. Field Marshal Haig, the much-maligned commander of the British forces, used exactly the same argument in opposing this change of strategy.

Whatever the strategy, it was the soldier who bore the brunt of the fighting and the suffering. The men who had so enthusiastically greeted the news of war had long since gone, killed or wounded at Verdun, the Somme or Passchendaele. It became apparent that hopes of an early victory were premature, that the war was going to be a long and extremely costly one. Modern wars, with the mobilization of all of a country's resources, both human and material, tend to last a very long time. The nature of trench warfare itself was frustrating, and combined with the steadily rising number of casualties for small gains, only increased the feeling of disillusionment and futility. This disillusionment was vividly expressed in the works of such soldier-writers as Barbusse, Sassoon, Remarque, and Owen. A growing sense of alienation from the people back home who understood neither the conditions in the trenches nor the type of warfare involved, sometimes bred a strong antipathy as illustrated in the poem "Fight to a finish", by Sassoon. In it he visualizes the troops parading victorious through the streets, being cheered by the "Yellow-Pressmen":

> Snapping their bayonets on to charge the mob
> Grim Fusiliers broke ranks with glint of steel,
> At last the boys had found a cushy job.

Furthermore, the soldiers believed that their leaders, both military and political, were not doing everything in their power to end the struggle. The war aims of the belligerents were becoming more and more vindictive, making a negotiated peace virtually impossible. This uncompromising attitude dominated the Versailles Peace Conference and led to the disastrous terms of the Treaty. The distrust of the soldiers was fully justified by the events at Versailles - the seeds had been sown for a far more calamitous war.

This exhibition has been designed to mark the 70th anniversary of the outbreak of the First World War and to coincide with Armistice Day services. The items in the display cases were chosen to give an indication of the many different types of material produced in or about the war. One can see that the war involved not only armies but also words and visual images. Apart from the official publications such as manuals, brochures and pamph-

lets and that material produced for propaganda purposes, there was also a great deal written by soldiers and non-combatants alike. The events and emotions elicited by the war provided both the subject matter and the desire to record them. There was a tremendous outpouring of poetry, fiction, historical accounts and memoirs. Admittedly, much of this material may have little or no literary merit in itself; its value lies rather in its contribution to the total picture of that cataclysmic event - the sum is greater than its parts. Sadly, in many cases we are left with no more than a promise of what might have been, a brief glimpse of genius never realized. Men like Charles Sorley, whom John Masefield called the most promising of the war poets, died having left only a small number of poems published posthumously. Equally sad are the privately printed volumes dedicated to the memory of a father, brother or son.

With the end of the war the popularity of this literature declined as people turned to the immediate task of reconstructing their shattered world. In the late twenties and early thirties, however, there was an explosion of literature dealing with the war in both Europe and North America. The preceding ten years seemed to have been needed before writers could come to terms with their experiences. Robert Graves provides an example. Suffering from neurasthenia or shellshock during the 1920's, he had severe nightmares and often saw in the faces of strangers those of his comrades killed in the war. Like Graves, many ex-servicemen could never be free of their wartime experiences. Edmund Blunden said that what happened to him in the First World War haunted him all his life. For many, writing acted as a catharsis, helping them to deal with their traumas.

Today, the war still exerts great fascination. Histories, reminiscences, diaries and letters continue to be published every year. In addition, many works of fiction and poetry are being reprinted or collected into new editions, while the war is still serving as subject matter for recent novels, such as Timothy Findley's The Wars. This continued interest in the First World War, crossing seventy years of time, space and culture, is in part an acknowledgement of the sacrifices made by a generation; but it is also a tribute to the literary legacy left to us by those who were there.

ATTACK

At dawn the ridge emerges massed and dun
In wild purple of the glow'ring sun,
Smouldering through spouts of drifting smoke that shroud
The menacing scarred slope; and, one by one,
Tanks creep and topple forward to the wire.
The barrage roars and lifts. Then, clumsily bowed
With bombs and guns and shovels and battle-gear,
Men jostle and climb to meet the bristling fire.
Lines of grey, muttering faces, masked with fear
They leave their trenches, going over the top,
While time ticks blank and busy on their wrists,
And hope, with furtive eyes and grappling fists,
Flounders in mud. O Jesus, make it stop!

Siegfried Sassoon

MEN WHO MARCH AWAY

CASE I: BRITAIN

Hardy, Thomas. Satires of Circumstance. London: Macmillan, 1914.

Published in November, 1914, Satires of Circumstance consists, with the exception of "Men Who March Away" only of poems written before the war. This poem, added as a postcript, was written just after the outbreak of war.

Aldington, Richard. Death of a Hero. London: Chatto and Windus, 1929.

Born in 1892, Richard Aldington served on the western front where he was badly gassed. His war novel, Death of a Hero, was censored by the publisher who considered certain words and passages to be obscene. Aldington responded by demanding that asterisks be used to denote the censored parts. An unexpurgated edition is to be published in 1984.

The striking cover design is by Paul Nash.

Belloc, Hilaire. A General Sketch of the European War. London: Neilson, 1915-16. 2 v.

Blunden, Edmund. Undertones of War. Garden City, New York: Doubleday, Doran, 1929.

Blunden served with the Royal Sussex Regiment, fighting at the Somme and Ypres and winning the Military Cross. He was badly gassed, and suffered from the after-effects for the rest of his life.

Undertones of War, "an extended pastoral elegy in prose", is one of the greatest of war memoirs.

Brooke, Rupert. 1914 & Other Poems. London: Sidgwick & Jackson, 1915.

----- -----. "1914" Five Sonnets. London: Sidgwick & Jackson, 1915.

Brooke, who had established a reputation before the war, was associated with the Georgian poets. At the outbreak of war he was given a commission in the Royal Naval Division. On the way to Gallipoli, he died from blood poisoning. Brooke has become a symbol for the lost generation. "The Soldier" became one of the most famous poems of the war, and possibly one of the best known in the English language.

Ford, Ford Madox. Some Do Not. London: Duckworth, 1924.

---- ---- -----. No More Parades. London: Duckworth, 1925.

---- ---- -----. A Man Could Stand Up. London: Duckworth, 1926.

---- ---- -----. Last Post. London: Duckworth, 1927.

Ford served for a short time as a subaltern in France, where he suffered from gas and shell-shock. His great tetralogy, published in the decade following the war, is considered by many to be the finest work to come out of the war.

Bairnsfather, Bruce. Fragments from France. Published by "the Bystander".

A Captain in the Royal Warwicks who served in the trenches, Bairnsfather knew of what he wrote. His cartoons and pithy sayings were a great help to morale as the war dragged on.

CASE 2: BRITAIN

Edmonds, Charles. A Subaltern's War. London: Peter Davies, 1929.

One of the finest memoirs of the war, this book was written by Charles Carrington and published under a pseudonym. The Battles of the Somme, 1917, and the Third Battle of Ypres, (Passchendaele) form the principal part of the book.

The illustrations are from official photographs.

Graves, Robert. Good-bye to All That: an Autobiography. London: Jonathan Cape, 1929.

Son of the poet and editor A. Perceval Graves, Robert Graves served with the Royal Welch Fusiliers in France, where he made the acquaintance of a fellow officer, Siegfried Sassoon.

Shown is the first state of Good-bye to All That, containing a verse letter by Siegfried Sassoon (pp. 341-343). Sassoon objected to its inclusion and the letter was removed from subsequent editions.

Gurney, Ivor. Severn & Somme. London: Sidgwick & Jackson, 1917.

A native of Gloucester, Gurney was not only a poet but a fine composer of songs. After a year on the battlefield of France, he was invalided home suffering from shell-shock. In 1922 he entered a mental hospital, where he lived until his death in 1937.

Jones, David. In Parenthesis. London: Faber & Faber, 1955.

An art student before the war, Jones served with the Royal Welch Fusiliers, the same regiment in which Siegfried Sassoon and Robert Graves were officers.

In Parenthesis, a mélange of verse and prose, received the Hawthornden prize in 1938.

Kipling, Rudyard. The Irish Guards in the Great War, edited and compiled from their diaries and papers by Rudyard Kipling. London: Macmillan, 1923.

Kipling's only son served with the Irish Guards and was killed in action in September 1915, during the Battle of Loos.

Manning, Frederic. Her Privates We. London: Peter Davies, 1930.

This novel appeared in 1929 in a two-volume unexpurgated edition printed for private circulation under the title The Middle Parts of Fortune. The following year it was published under the pseudonym Private 19022 with the title Her Privates We. It was not until 1943 that the author's name appeared on the title page.

Masefield, John. The Old Front Line, or, The Beginning of the Battle of the Somme. London: Heinemann, 1917.

Masefield served with the Red Cross in France and the Dardanelles. This book and another entitled Gallipoli recounted his personal experiences.

Mottram, Ralph Hale. The Spanish Farm. London: Chatto & Windus, 1924.

------- ----- ----. Sixty-four, Ninety-four. London: Chatto & Windus, 1925.

------- ----- ----. The Crime at Vanderlynden's. London: Chatto & Windus, 1926.

Collectively entitled The Spanish Farm Trilogy, these novels are among the finest written about the Great War.

Nichols, Robert. Ardours and Endurances. London: Chatto & Windus, 1917.

Nichols was the most popular English poet during the later years of the war. He served in France with the Royal Artillery for a short period of time. Ardours and Endurances became an immediate best-seller.

CASE 3: BRITAIN

Owen, Wilfred. Poems. London: Chatto & Windus, 1920.

Owen, one of the outstanding war poets, was killed in action a week before the Armistice was signed. He met Sassoon, who wrote the introduction to this volume, while both were patients at Craiglockhart Hospital in Scotland.

Many of his poems have been anthologized, including "Strange Meeting", "Anthem for Doomed Youth", and "Dulce et Decorum est".

Read, Herbert. The End of the War. London: Faber and Faber, 1933.

Read's finest contribution to the poetry of the Great War was this volume, written 15 years after the end of the war. He also wrote two prose accounts: In Retreat, 1925, and Ambush, 1930.

Robinson, William Heath. Some 'Frightful' War Pictures. London: Duckworth, 1915.

A popular illustrator, Heath Robinson produced four collections of cartoons about the war: Some 'Frightful' War Pictures, 1915; Hunlikely, 1916; The Saintly Hun, 1917; and Flypapers, 1919.

Rosenberg, Isaac. The Collected Works. New York: Oxford University Press, 1979.

Rosenberg is distinguished from the other British war poets by his Jewish origins and his urban, working class background. Before the war he spent two and a half years at the Slade School of Art. Like Owen who is probably his only equal as a war poet, he was killed in 1918.

Sassoon, Siegfried. Memoirs of a Fox-hunting Man. With illustrations by William Nicholson. London: Faber & Faber, 1929.

------- ---------. Memoirs of an Infantry Officer. London: Faber & Faber, 1930.

------- ---------. Sherston's Progress. London: Faber & Faber, 1936.

Sassoon, born into an affluent family, spent his youth in country pursuits, hunting and playing cricket. During the war, he was an officer of exceptional courage, winning the Military Cross and the sobriquet "Mad Jack". His trilogy, The Memoirs of George Sherston, is a fictionalized autobiography.

Also shown is Counter-Attack, which contains Sassoon's most powerful and memorable war poetry.

Sherriff, Robert C. Journey's End, a play in three acts. London: Gollancz, 1929.

This celebrated play was first produced at the Apollo Theatre, London, on December 9th, 1928, with Laurence Olivier and Maurice Evans playing Stanhope and Raleigh respectively. In January 1929, it moved to the Savoy Theatre where it ran for 594 performances. The scene is set in a dug-out in the British trenches before St. Quentin, in March, 1918.

Author's presentation copy to Major J.E. Hahn.

In 1930 Sherriff collaborated with Vernon Bartlett to produce the novel, also called Journey's End, and published by Gollancz.

CASE 4: BRITAIN

Sorley, Charles. Marlborough and Other Poems. Cambridge: Cambridge University Press, 1916.

Published posthumously, this book of poetry was extremely popular, quickly running through four editions. John Masefield considered Sorley to be the most promising of the war poets.

Sorley was killed in action at the age of twenty during the Battle of Loos, October 1915.

War-Birds. Diary of an Unknown Aviator. London: J. Hamilton (1927?)

The author of this diary, John McGavock Grider, was an American who served in the Royal Flying Corps in France. He was shot down and killed twenty miles behind the German lines in 1918.

The striking illustrations are by Clayton Knight.

Wells, Herbert George. Mr. Britling Sees it Through. Toronto: Macmillan, 1918.

A popular novel in which Wells showed how the war affected the home front.

West, Arthur Graeme. The Diary of a Dead Officer. London: The Office of the Herald, 1918.

West served in France from late 1915 until his death in 1917. His diary is completely frank and realistic. The editor says in the introduction that he hopes "its detailed realism serves to correct... the highly coloured picture of the soldier's life and thoughts to which the popular Press has committed us."

Williamson, Henry. The Patriot's Progress. London: Geoffrey Bles, 1930.

A novel about a young private's experiences in the First World War.

The striking lino-cuts are by William Kermode.

The Wipers Times. London: Everleigh Nash and Grayson, 1930.

This is a facsimile reproduction of several famous trench magazines. Besides The Wipers Times, it includes The B.E.F. Times, and The Kemmel Times. Wipers is the soldiers' slang word for Ypres.

CASE 5: CANADA

Another Garland from the Front. 1916.

Audette, A. Verses Written in the Trenches. [1916?].

Bird, Will R. Private Timothy Fergus Clancy. Ottawa: Graphic Publishers Ltd., 1930.

Humorous stories from the front, written by a Nova Scotia novelist who had served during the war, and had been awarded the Military Cross.

Bourassa, Henry. Conscription. Montreal: Edited by Le Devoir, 1917.

By the end of 1916, voluntary enlistments in Canada were dropping in numbers. The Borden government passed the Military Service Act in

August, 1917, after a bitter contest in Parliament. The conscription policy was unpopular in many parts of Canada, especially in Quebec. Bourassa, a compulsive pamphleteer, came out strongly against it.

Boville, C.A. Skizzenbuch. 1915-1918.

Album compiled by Pioneer Sergeant C.A. Boville, 8th Battalion, Winnipeg Rifles, while a prisoner of war in the Rennbahn Kriegsgefangenenlager, Münster, Westphalia. Includes sketches, photographs, postcards and programmes.

Boville, a gifted artist, contracted tuberculosis during his days in the camp and died in Switzerland in 1920 without seeing his home again.

With the First Canadian Contingent. Toronto: The Musson Book Company, 1915.

Published on behalf of the Canadian Field Comforts Commission.

Campbell, Wilfred. War Lyrics. Ottawa, 1915.

Campbell, a writer who was a contemporary of Duncan Campbell Scott, wrote several volumes of war poetry. His death during the war is mentioned in Scott's letter to Bourinot, shown in Case 7.

The Canadian War Pictorial. London: Cassell, 1917.

A collection of war photographs issued for the Canadian War Records Office. The cover depicts the popular Canadian flying ace, "Billy" Bishop.

CASE 6: CANADA

Child, Philip. The Wood of the Nightingale. Toronto: Ryerson, 1965.

Fifty years after "the guns of August," the distinguished scholar and author, Philip Child, was moved to write this long narrative poem about young soldiers at the front who may well have been his comrades in arms. His war novel God's Sparrows had appeared thirty years earlier.

Connor, Ralph. The Sky Pilot in No Man's Land. Toronto: McClelland and Stewart, 1919.

Ralph Connor was the pseudonym of the Reverend Charles W. Gordon, a novelist whose works were read all over the world during the first thirty years of the century. Having served as a padré with the Canadian forces during the First World War, Gordon was able to give this war novel many authentic touches, but it is marred throughout by sentimentality.

Cooper, J.M. Autograph letter to Edward R. Greig, director of the Toronto Art Museum. France, 1917.

A talented Canadian artist writes from France. (From the James Mavor collection of soldiers' letters entitled "Letters from the Seat of War")

Eborall, Frank. The King Will be Proud of Canada. Toronto: S.G. Smith and Frank Eborall, 1916.

A Canadian military song, the words by S.G. Smith and the music by Frank Eborall. Songs such as this were sung at patriotic concerts and entertainments, usually to raise funds for comforts for prisoners of war or front line troops.

Findley, Timothy. The Wars. Toronto: Clarke, Irwin, 1977.

It is a truism to say that those who served in the war, and the generation born during and immediately following it were deeply affected by its horrors. But when a novelist writes a new and startlingly vivid work almost fifty years after the war's end, one knows that what happened between 1914 and 1918 continues to haunt Western civilization. One of the finest of all war novels.

In Memoriam Ralph Gordon Hall, Flight Lieutenant in the Royal Flying Corps, 1918.

Logan, John Daniel. The New Apocalypse and Other Poems of Days and Deeds in France. Halifax: T.C. Allen, 1919.

Better known for his text books and volumes of literary criticism, J.D. Logan also wrote two books of war poetry one of which is exhibited. He served with the Nova Scotia Highlanders.

Macdonell, Sir Archibald Cameron. Final Order of the Day. 1919.

A moving address delivered by Sir Archibald Macdonell, at the time of the demobilization of the First Canadian Division.

MacLennan, Hugh. Barometer Rising. New York: Duell, Sloan and Pearce, 1941.

The first published work of the notable novelist, Hugh MacLennan, Barometer Rising gives a vivid account of how the war touched the lives of a group of Canadians, especially the protagonist, a young returned soldier who has left the Front under suspicious circumstances. The account of the Halifax explosion, December 1917, is one of MacLennan's prose triumphs.

CASE 7: CANADA

The Maple Leaf. Vol. 1, no. 1. 1915.

This magazine was "published and sold for the benefit of Canadian prisoners of war and field forces cigarette and tobacco fund".

Oh, Canada! A Medley of Stories, Verse, Pictures and Music Contributed by Members of the Canadian Expeditionary Force. London: Simpkin, Marshall, 1916.

Scott, Frederick George. In the Battle Silences. Toronto: The Musson Book Company, 1917.

A distinguished churchman and prolific poet, the Reverend F.G. Scott was senior chaplain of the First Canadian Division in World War I. Serving at the front, he was wounded, mentioned in despatches and awarded the C.M.G. and the D.S.O. It was natural that he should have written of his war experiences; and this little book, originally published in London in 1916 attests to his compassion for all combatants, but especially his own men.

Scott, Duncan Campbell. To the Canadian Mothers. 1917.

In 1917, Duncan Campbell Scott published a small booklet of war poems for the benefit of the Prisoners of War Fund. The book was dedicated to his young friends Kenneth Slater and Arthur A. Bourinot, lieutenants in The Royal Flying Corps who were prisoners of war in Germany.

One of the letters shown is from Scott to Bourinot informing him that "the little booklet I told you about which was dedicated to you was a great success. Every copy printed was sold and I was able to send $250.00 to the Prisoners of War Fund."

McCrae, John. In Flanders Fields and Other Poems. Toronto: Ryerson, 1920.

In December, 1915, a poem entitled "In Flanders Fields" appeared anonymously in the pages of the British magazine, Punch. It caused a sensation throughout the English-speaking world. The first person to recognize it as the work of Dr. John McCrae of Guelph, Ont., was Sir Andrew MacPhail, editor of the University Magazine. MacPhail had been encouraging McCrae in his writing for years, and moreover knew him well as a fellow doctor and professor of medicine. Both were serving as surgeons on the Western Front by this time.

The poem had been written in April 1915, by McCrae as he sat on the back step of an ambulance overlooking a cemetery. He had just read the burial service over the body of a close friend.

He continued to look after the wounded until the last year of the war. Worn out from physical and spiritual exhaustion he died of pneumonia in January 1918.

Service, Robert William. Rhymes of a Red Cross Man. Toronto: William Briggs, 1916.

Robert Service is famous all over the English-speaking world for his stirring narrative poems about life in the Klondike. Less well known are the accounts of his life as an ambulance driver in the First World War, written in a style reminiscent of Bret Harte and Kipling.

Souvenir. New Exhibition of Canadian Official War Photographs in Colour. London: The Canadian War Records Office, 1918.

CASE 8: UNIVERSITY OF TORONTO

The Observation Post. Vol. 1, No. 1.

A newsy magazine issued by the officers, N.C.O.'s and men of the 67th (University) Battery.

University of Toronto Roll of Service, 1914-1918. Toronto: University of Toronto Press, 1921.

Open at the entry for John McCrae, with photo of McCrae laid in.

University of Toronto. Varsity Magazine Supplement. December, 1916.

At Duty's Call. Captain Henry Victor Van der Smissen. Queen's Own Rifles of Canada, and 3rd Battalion (Toronto Regiment), Canadian Expeditionary Force. London: Printed for private circulation, 1917.

Victor Van der Smissen was the son of Professor W.H. Van der Smissen, longtime Professor of German at the University of Toronto.

Photos of University of Toronto personnel:

C.D.T.C. School of Instruction, 2nd Division, Jan.-Feb., 1916.
67th Battery C.F.A. July, 1916.
Thain W. MacDowell, V.C., D.S.O.
V Section, 7th Field Survey Company, Royal Engineers. (Captain J. Roy Cockburn of the U. of T. Staff is O.C.)

Royal Canadian Military Institute:

Class on construction.
R.A.F. training school plane used at U. of T., 1918.

Four photos of O.T.C., camping at Burwash Hall, and digging trenches in what is now Forest Hill.

All photos courtesy of U. of T. Archives.

WEST READING ROOM

CASE 1: CANADA

The Canadian War Memorials Paintings Exhibition, 1920. The Last Phase.

The Message from Mars, being a Christmas Greeting from ... the 4th Canadian Division. Dec. 1914.

The Story of the Fourth Canadian Division. 1914-1919.

Regimental Histories:

Biggs, Ernest Robert. Historical Record of the 76th Overseas Battalion of the Canadian Expeditionary Force, 1915-1916. Toronto: Hunter-Rose, 1928.

The Story of the Sixty-Sixth C.F.A. Edinburgh: Done into print by Turnbull & Spears for the Sixty-Sixth Battery, C.F.A., 1919.

Urquhart, Hugh McIntyre. The History of the 16th Battalion (Canadian Scottish) Canadian Expeditionary Force in the Great War. Toronto: Macmillan, 1932.

Weatherbe, K. From the Rideau to the Rhine and back: The 6th Field Company and Battalion Canadian Engineers in the Great War. Toronto: Hunter-Rose, 1928.

University of Toronto Roll of Service. Record of Dr. Frederick Banting, from the time of his enlistment to his discharge in 1919. He was in three engagements and was wounded at Cambrai.

Shown with this are his service medals and the Military Cross.

WEST READING ROOM

CASE 2: CANADA

Audette, A. Verses and a Brief History of the World War. 1919.

McGill University. McGill Daily, War-Contingent-Supplement. Montreal, 1915.

National Memorial Album of Canadian Heroes. Military District No. 2. Part 1. Toronto: National Progress Publishing Company, 1919.

Souvenir Book of the 79th Cameron Highlanders of Canada. Winnipeg, 1916.

Thompson, Gordon V. Do Your Bit. Toronto: Thompson Publishing Co., 1915.

The recruiting song of the 204th O.S. Battalion.

Trotter, Bernard Freeman. A Canadian Twilight and Other Poems of War and Peace. Toronto: McClelland, Goodchild & Stewart, 1927.

Bernard Freeman Trotter, a native of Toronto, was a promising poet who left graduate school at the University of Toronto to serve overseas. He was killed in France in 1917, leaving enough poems for this little book.

University of Toronto. Varsity Magazine Supplement. Toronto, 1917.

EAST READING ROOM

CASE 1: THE UNITED STATES AND ANZAC

THE UNITED STATES

Brereton, Frederick Sadleir. Under Foch's Command. London: Blackie, 1918.

A novel about the American army in France.

Cummings, E.E. The Enormous Room. London: Jonathan Cape, 1930.

A very unusual war story, The Enormous Room is Cummings's account of his detention as a suspect in a French civilian prison, La Ferte Macé, in 1917.

Minder, Charles F. This Man's War. New York: Pevensey Press, 1931.

This book is in the form of letters from an American private soldier to his mother for part of 1918. The letters come to an abrupt end on October 14, when he was severely gassed and unable to write.

Seeger, Alan. Poems. New York: Scribner's, 1916.

------ ----. Letters and Diary. New York: Scribner's, 1917.

An American living in Paris, Seeger joined the French Foreign Legion a few weeks after war was declared. A private soldier, he fought in several battles before being killed in action in July, 1916. His poem "I have a rendezvous with Death" is quoted by many people who no longer realize who the author was.

Westover, Wendell. Suicide Battalions. New York: Putnam, 1929.

Written by a young officer who was a captain in the 4th Machine Gun Battalion, the story is told from the viewpoint of both the commander and the enlisted man.

The illustrations are by Lucien Jonas, the official French war artist.

ANZAC

The ANZAC Book. New York: Funk and Wagnalls, 1916.

----------. London: Cassell, 1916.

This book was produced in the lines at Gallipoli in the closing weeks of 1915 by officers and men of ANZAC. It was sold for the benefit of patriotic funds connected with ANZAC.

Knyveth, R. Hugh. "Over there" with the Australians. Toronto: George J. McLeod, 1918.

This book recounts the author's experience as a scout at Gallipoli and on the Western Front.

Skeyhill, Thomas. Soldier Songs from ANZAC. London: T. Fisher Unwin, 1916.

Lively songs written from the firing-line by an Australian signaller who was blinded in the Gallipoli campaign.

Waite, Frederick. The New Zealanders at Gallipoli. Auckland: Whitcombe and Tombs, 1919.

EAST READING ROOM

CASE 2: GERMANY AND FRANCE

GERMANY

Dwinger, Edwin Erich. Prisoner of War: a Siberian Diary. Translated from the German by Ian F.D. Morrow. New York: A.A. Knopf, 1930.

In August 1914, sixteen-year-old Dwinger ran away from school to join the army. By the summer of 1915, he was on his way to Siberia, a prisoner of the Russians. For the next three years, Dwinger kept a diary of his days in various prison camps. This became for him a symbol of resistance, a means of keeping himself alive, and when, finally, in 1921, he was repatriated, it bore witness to the struggles he and his fellow prisoners had undergone in order to survive.

Federn, Karl. Baron Fritz. Translated from the German by Donald Douglas. New York: Farrar & Rinehart, 1930.

During the war, this Austrian journalist was based in Lugano, Switzerland, writing for the Vossische Zeitung on Italian politics. After the Armistice, he was called to the Austrian Foreign Office in Berlin, to be in charge of Italian matters. He calls this book a collaboration, since it was actually based upon the notes of an officer who set down some of the experiences he and others sustained during the Great War. It was originally published under the title: Hauptman Latour.

Jünger, Ernst. The Storm of Steel: from the Diary of a German Storm-troop Officer on the Western Front. Translated from the original text "In Stahlgewittern" by Basil Creighton. London: Chatto & Windus, 1929.

Jünger spent four years in Northern France and Flanders, commanding platoons of shock-troops and reconnaissance parties, leaving the front only for brief leaves or stays in hospital. Wounded seven times, he became known for his courage and recklessness, and was highly decorated.

At war's end, he returned to a country that he felt had been defeated as much by the internal strife that was tearing the young Weimar Republic apart as by its war-time enemies.

First published in 1930, and based on the journal he had methodically kept during those four years, In Stahlgewittern established Jünger as the spokesman for the generation that had sacrificed so much and gained so little.

Kriegsalbum: 23. Sonderheft der "Woche". 2. Band. Berlin: A. Scherl, 1915.

Issued by the Berlin newspaper Die Woche, this album of pictures shows the German war effort on all fronts during the period December 1914 to the end of April 1915.

Remarque, Erich Maria. All Quiet on the Western Front. Translated from the German by A.S. Wheen. Boston: Little, Brown, 1929.

Within fifteen months of its publication in January 1929, the German novel "Im Westen nichts Neues" had sold over a million copies and had been translated into thirty-two languages. It became the focus of a battle between militarists and pacifists, the right and left wing. The film version, which had its German premiere in December 1930, caused such an uproar that it was banned, and when the Nazis came to power the novel was among the books burned in Berlin in 1933.

The reasons for its success are varied and complex. The time was right: ten years had passed since the war, memories were still fresh enough, ex-servicemen had had time to recover, Germany was very much involved with National Socialism, and violence and militarism were live issues. And the fact that the serial publication began on the tenth of November, 1928 - the tenth anniversary of the Armistice - might also be considered. Remarque's style of writing must also be taken into account. He shows

war in all its horror and degradation, but shows it with wit, irony and humour. His cast of characters are very real; readers could identity with them, and his particular blend of suffering, sentiment and sensuality exactly suited the public taste.

Zweig, Arnold. The Case of Sergeant Grischa. Translated from the German by Eric Sutton. London: M. Secker, 1928.

War figures only marginally in this anti-war novel. Rather it is an enquiry into the question of law and justice during any period of uproar.

Zweig joined the army in 1915 and spent the first part of the war in France, Serbia and Macedonia, before being sent to the Eastern Front headquarters in 1917. Der Streit um den Sergeanten Grischa is based on an authentic case witnessed by Zweig during this latter period.

FRANCE

Claudel, Paul. Three Poems of the War. Translated into English verse by Edward J. O'Brien. New Haven: Yale University Press, 1919.

Claudel saw very little of the real war; at its outbreak he was attached to the French consulate in Hamburg. He quickly returned to France, but in 1915 he was sent to Rome, and in 1917 to Rio de Janeiro. Nevertheless, during short spells of leave, he was able to absorb the mood of France and of its soldiers and produce these three intensely patriotic poems.

Drieu La Rochelle, Pierre. The Comedy of Charleroi and Other Stories. Translated by Douglas Gallagher. Cambridge: Rivers Press, 1973.

For Drieu, war was the opportunity to realize his childhood dreams of glory and action. Putting a copy of Zarathustra in his knapsack, he left for the front, only to find himself, after two weeks of marching and countermarching across the French countryside, so disillusioned and bored that only the timely arrival of a friend saved him from committing suicide. Three days later, he was in the midst of heavy fighting, taking part in a series of advances and retreats which ended with the defeat of the French. The rest of the war was just a series of brief spells at the front or in hospital. He ended his military service as an interpreter attached to an American division.

This collection of six stories, first published in 1934, is not an attempt to reproduce a faithful record of Drieu's war experiences; rather it is an attack on contemporary civilization as a whole, for debasing the "ideal" of war as it has debased all other ideals. He singles out France as an object of derision, projecting onto the war his current preoccupation that France was the sick man of Europe.

Pages d'histoire - 1914-1917. Paris: Librairie militaire Berger-Levrault, [1914-1919]

A collection of essays on various topics associated with the war, including an exposé of German atrocities in Belgium, and treatises on why the

French were forced to fight, the German hatred of the French, etc. Items shown are:

Passelecq, Fernand. La verité sur les déportations belges.

Pétain, Henri Philippe. Pourquoi nous nous battons.

Verrier, Paul. La folie allemande.

------- ----. La haine allemande (contre les Français).

Welschinger, Henri. Le retour de l'Alsace-Lorraine à la France.

Romains, Jules. Verdun. Translated from the French by Gerard Hopkins. New York: A.A. Knopf, 1939.

From 1909 to 1919, Romains was a professor of philosophy at various institutions. After the war, he retired from teaching to devote himself to his writings. Verdun is the story of the war, told in terms of the siege of Verdun and was originally published under the title: Les hommes de bonne volonté.

Introduction: Graham Bradshaw

Exhibition: Graham Bradshaw, Rachel Grover, Luba Hussel, Emrys Evans and Linda Joy

Cover design: Antony Bradshaw

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